

# **Symphonic Wind Ensemble**

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.  
DECEMBER 7, 2022  
CAPISTRANO CONCERT HALL

PROGRAM

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Celebration Fanfare (1995/1998)	Steven Reineke (b. 1970)
Symphony No. 2 (1972) I. Sussurando, Energico II. Elevato III. Slancio	John Barnes Chance (1932-1972)
Radiant Joy (2006)	Steven Bryant (b. 1972)
Pacem (2005)	Robert Spittal (b. 1963)
A Mother of a Revolution! (2019)	Omar Thomas (b. 1984)
Riften Wed (1971)	Julie Giroux (b. 1967)
St. Louis Blues March (1913/1948)	W.C Handy (1873-1958) arr. by Gerry Gray adapt. by Perry Burgett

PERSONNEL

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**Flute**

Tyler McKinion  
Sally Sun  
Evan Wright  
Hannah Conlee  
Dr. Cathie Apple \*

**Oboe**

Ethan Pham-Aguilar  
Dr. Cindy Behmer \*

**Clarinet**

Noah Blevins  
Kevin Le  
Tristan Kincaid  
Kamden Kincaid  
Janice Calvento  
Mia Kawakami  
Lorien Strong  
Briana Maracle

**Bassoon**

Martin Uytngco

**Alto Saxophone**

Bany Villareal  
Alyssa Abbott

**Tenor Saxophone**

Joshua Elmore

**Baritone Saxophone**

Rachel Lewis

**Horn**

Ryan Datar  
Cesar Zarate  
Christian Orr  
Helen Kilpatrick-Halseth\*

**Trumpet**

Mason Rogers  
Hunter Franklin  
Marilette Brooks  
Isaac Davis  
Grant Parker\*

**Trombone**

Jacob Ruiz  
Michael Ruiz

**Bass Trombone**

Nicole Calton  
Dr. Roberth Halseth \*

**Euphonium**

Russell Bradley  
Ke Sean Blanchard

**Tuba**

EJ Charles  
Aaron David

**String Bass**

Naomi Baraban

**Piano**

Arend Aldama

**Percussion**

Christopher Harris  
Kenya Abdallah  
Ben Jilbert  
Justin Respicio  
Matthew Amato  
Trisha Pangan-Kennedy\*  
Heaven La  
Leslie Vazquez

*\* = guest performer*

**Dr. Matthew Morse** is currently Director of Bands and Associate Professor of Conducting in the School of Music at California State University, Sacramento, where he conducts the Symphonic Wind Ensemble and the Concert Band, oversees the Marching Band, and teaches courses in undergraduate and graduate conducting. He is in demand as a clinician, adjudicator, and guest conductor throughout California and nationwide. Under his direction, the Sacramento State Symphonic Wind Ensemble was selected to perform at the California All-State Music Education Conference in Fresno in February 2019.

Prior to his appointment at Sacramento State, Dr. Morse graduated in May 2017 with a Doctor of Musical Arts degree in Wind Conducting from the University of North Texas, where he was a conducting student of Eugene Migliaro Corporon. He also earned a Master of Arts degree in Instrumental Conducting in 2013 from Indiana University of Pennsylvania, where he was a student of Dr. Jack Stamp, and completed a Bachelor of Arts degree in Music from Thomas Edison State University in Trenton, New Jersey, in 2011.

Concurrent with finishing his undergraduate degree in 2011, Dr. Morse retired as a chief warrant officer four following a 25-year military music career with the United States Army. In 1997, Dr. Morse was selected to become a warrant officer bandmaster and served as the commander and conductor of the 3rd Infantry Division Band at Fort Stewart, Georgia, the 1st Armored Division Band, then stationed Wiesbaden, Germany, and the 282nd Army Band at Fort Jackson, South Carolina. He deployed as a band commander to combat zones in Bosnia-Herzegovina in 2000 and twice to Iraq during a 15-month period in 2003-04. In 2007, Dr. Morse was selected by competitive audition for his capstone assignment as the associate bandmaster and director of the Jazz Knights of the United States Military Academy Band at West Point, New York, where he shared the stage with numerous name artists and soloists.

Dr. Morse's military decorations include the Legion of Merit, the Bronze Star Medal, and the Meritorious Service Medal with four oak leaf clusters. Other awards and recognitions include being a finalist for The American Prize in the university conductor category, the John Philip Sousa Foundation's Colonel George S. Howard Citation of Musical Excellence for Military Concert Bands, and the South Suburban Conference (Minneapolis/St. Paul, Minnesota area) Achievement Award in Fine Arts in 2013. Dr. Morse's professional affiliations include the College Band Directors' National Association, National Band Association, National Association for Music Education and the California Music Educators Association, California Band Director's Association, Northern California Band Association, and Phi Kappa Phi Honor Society. be performed again as an encore.

**Steven Reineke** has established himself as one of North America's leading conductors of popular music. He is the music director of the New York Pops at Carnegie Hall, principal pops conductor of the National Symphony Orchestra at the John F. Kennedy Center for the Performing Arts, and principal pops conductor of the Houston and Toronto symphonies.

Reineke is a frequent guest conductor with the Philadelphia Orchestra and has been on the podium with the Boston Pops, the Cleveland Orchestra, and the Chicago Symphony Orchestra at Ravinia. His extensive North American conducting appearances include concerts in San Francisco, Kansas City, Seattle, Edmonton, Pittsburgh, Vancouver, Ottawa, Detroit, Milwaukee, and Calgary.

***Celebration Fanfare*** was composed by Steven Reineke in the summer of 1995 on Swans Island, Maine. This joyous and powerful overture was commissioned by the Cincinnati Pops Orchestra to commemorate Maestro Erich Kunzel's 30th anniversary as conductor of the Pops and received its premiere in September of 1995. The work also marked Mr. Reineke's first commission by the famed orchestra. The band transcription was completed by the composer in December of 1998, upon a commission by the U.S. Coast Guard Band. The work continues to be one of Mr. Reineke's most successful compositions.

**John Barnes Chance** was an American composer, who began composing while attending Beaumont High School (Beaumont, Texas) where he performed on percussion in the school band and orchestra. It was during this time that he wrote his first symphony (for orchestra), which was premiered during his senior year.

He received Bachelor and Master of Music degrees from the University of Texas, where he studied with Clifton Williams, Kent Kennan, and Paul Pisk. After studies at the University of Texas, Chance played with the Austin Symphony Orchestra, and also performed with the Fourth U.S. Army Band in San Antonio and the Eighth U.S. Army Band in Korea.

After leaving the army, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960 through 1962 he was composer-in-residence at the Greensboro, North Carolina, public schools. It is there that he composed seven pieces for school ensembles including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups and solo instruments.

His career was tragically ended when he was accidentally electrocuted in the back yard of his home in Lexington, Kentucky, in 1972 at the age of 40. In 1962, John Barnes Chance and Clifton Williams both agreed to write a piece using the four-note motif of C#-D-F-E. When Chance sent a recording of a part of his piece, Williams decided to abandon the project and Chance followed. Ten years later, while he was teaching at the University of Kentucky, Chance was commissioned by the Northwest Music Center in North Dakota to write a piece dedicated to the Minot State College Wind Ensemble. He dug up the work he put away ten years ago and completed it as his *Symphony No. 2*. Chance died shortly after finishing the piece, and he was never able to hear it performed.

**Steven Bryant** studied composition at The Juilliard School, the University of North Texas, and Ouachita Baptist University. His teachers and mentors include Cindy McTee, W. Francis McBeth, and Frank Ticheli. Bryant has been commissioned to compose for the Amherst Saxophone Quartet, The Indiana University Wind Ensemble, the United States Air Force Band of Mid-America, the Calgary Stampede Band, and the University of Nevada, Las Vegas Wind Symphony. His works have also been commissioned, performed, and recorded in England, Japan, Australia, and Germany. Along with composers Eric Whitacre, Jonathan Newman, and Jim Bonney, Bryant is a founding member of BCM International, a consortium made up of these composers whose goal is to create high-quality literature for concert and educational needs. The son of a professional trumpet player and music educator, Bryant values education and his compositions include a number of works for young ensembles. Aside from works for wind ensemble and orchestra, his catalog contains electronic and electro-acoustic pieces.

On *Radiant Joy*, the composer writes:

*Radiant Joy* was my first new work for winds after two and a half years away, and one that I hope is equal to its title in character and purity of intent. It comes after a difficult period in my personal life, and thus its character was something of a surprise to me. This work began life as a strict, 12-tone, serialized creature modeled on Webern -- I wanted something sparse and tightly constructed (in harmonic and intervallic terms), while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I was metaphorically banging my head against the creative wall, and perhaps I should stop forcing this music into existence with a prescriptive process, and simply listen inwardly to what I actually wanted to hear. The result is simultaneously the opposite of what I was originally trying to create, and

also its direct realization -- the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of '70s/'80s funk/jazz/fusion (at least, that's what I've been told). Regardless, the piece is intended to emanate joy and 'good vibes' (literally -- the vibraphone is featured prominently), for the performers, the audience, and the composer!

**Robert Spittal** first developed an interest in wind music at Ohio State University, where he performed piccolo and flute in the ensembles of, and later studied conducting with, Craig Kirchhoff. He later studied with Michael Haithcock at Baylor University, and with Eugene Corporon at the Cincinnati College-Conservatory of Music, where he received the Doctor of Musical Arts degree in 1995. He also studied conducting with H Robert Reynolds, Frank Battisti, and Gary Sousa.

Robert has composed for wind ensemble, orchestra, chorus, jazz ensemble, chamber ensembles, dance and theatre, and electronic media. His work frequently combines sophisticated art music forms and techniques with a non-patronizing sensitivity toward audience accessibility. Robert's works for wind band and chamber ensembles have won favor with professional, university and amateur ensembles in the U.S. and abroad, especially after four wind pieces were published by Boosey & Hawkes Co. in their prestigious "Windependence" series in 2005. His many other works (published by Maestro and Fox Music and Shaba Road Music) cover a range of musical forms, including saxophone quartet, wind quintet, brass quintet, brass choirs, and string ensemble.

Dr. Spittal was a professor of music at Gonzaga University in Spokane, WA, where he began and led the University Wind Symphony and Chamber Winds program until 2019. He served as Chair of the Department of Music from 2000-2007.

On *Pacem*, Robert Spittal writes:

As is the case with most of my compositions, I wrote *Pacem – A Hymn for Peace* for a friend who also happens to be a musician. The work was composed for Patrick Brooks and his wind ensemble at Idaho State University. The thematic structures of the piece are based on the second movement of my Consort for Ten Winds, which impressed at a chamber recording session I led in 1999. I intended Consort to be a contemporary reflection of older music, and for the second movement to reflect the beautiful, imitative motet style of the Renaissance composers I admire,

such as Josquin Des Prez and Palestrina. While many of the stylistic and inherently lyrical elements of *Consort* are retained in *Pacem* (the title in Latin for "peace"), the large-scale instrumental forces of the symphonic wind ensemble presented opportunities to expand the music proportions of *Pacem*. Rather than simply an "arrangement" of the earlier chamber work, *Pacem* became an original piece unto itself. The musical propositions of *Pacem* range from the introspective to the epic, reflecting the scope of humanity's persistent, hopeful, and often difficult struggle toward the realization of personal and universal peace.

**Omar Thomas** is an American composer, arranger, and educator. Born to Guyanese parents, Omar moved to Boston in 2006 to pursue a Master of Music degree in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg and has studied under Maria Schneider. Omar's music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men's Chorus, and the Colorado Symphony Orchestra.

He conducts the Omar Thomas Large Ensemble, a group first assembled for Omar's graduate composition recital at the New England Conservatory of Music in the spring of 2008. He was awarded the ASCAP Young Jazz Composers Award in 2008 and was invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City.

Mr. Thomas accepted a position in the composition area at the University of Texas in Austin in the fall of 2020. Previously he was a member of both the Harmony and Music Education departments at Berklee, where he taught all four levels of harmony offered, in addition to taking charge of the "Introduction to Music Education" course. Omar was an active member of the Berklee community, serving on the Diversity and Inclusion Council, the Comprehensive Enrollment Strategy Workgroup, and acting as co-chair of the LGBT Allies. Omar was nominated for the Distinguished Faculty Award after only three years at the college and was thrice awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a teaching fellow.

On ***A Mother of a Revolution!***, the composer writes:

This piece is a celebration of the bravery of trans women, and in particular

Marsha "Pay It No Mind" Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 -- one of the pivotal events of the LGBTQ liberation movement of the 20th century -- which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world, is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving and, frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.

This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 40th anniversary of the Stonewall uprising."

**Julie Giroux** (pronounced Ji-ROO as in "Google", not Ji-ROW, as in "row your boat") is a prolific composer of music for both film and concert ensembles. She holds degrees from Louisiana State University and includes John Williams, Bill Conti and Jerry Goldsmith among her teachers. Her film scores number over one hundred and include music for the movies *Karate Kid II*, *White Men Can't Jump*, and the mini-series "North and South" (for which she earned an Emmy nomination). Giroux has written for a variety of wind, string, vocal soloists, and ensembles; however, she has been composing primarily for wind groups since 1998. As she proudly displays on her website, "I was a band kid and it made me who I am today. Composing for concert bands is a great joy for me as well as an honor. "In addition to composing, Giroux also tours as a guest speaker, guest conductor, and concert pianist of her works.

On ***Riften Wed***, Julie Giroux writes:

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by

Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online mmorpg (massive multiplayer online role-playing game) than to its console and pc competition.

Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, seacoasts, beaches, thick woods, lakes, and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills, and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieves' Guild. Sadly enough, it is also the location for the worlds' orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included.

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong. I would be lucky to have you. I would walk the path of life beside you 'til the end of time if you will have me." Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway). What was is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching especially if related or injected into real world circumstances. In one instance while playing the game, I emerged from the chapel with my brand-new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war, and death. Something Earth is all too familiar with.

"*Riften Wed'*" is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where "'til death do us part" is not only a reality, it's a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly "*Riften Wed'.*"

**William Christopher (W.C.) Handy** was an American blues composer and musician. He was widely known as the "Father of the Blues." His parents were former slaves, and both his father and grandfather were ministers. As a child he learned a few rudiments of music at the Florence District School for Negroes, but he preferred to experiment on his own by fashioning rhythm instruments out of a horse's jawbone, a broom handle, and his mother's kitchen pots and pans. He fell in love with the sound of a cornet and managed to buy a rotary-valve model from an itinerant musician for one dollar. He learned to play the instrument without any instruction, and by the time he was 20, he was a cornet soloist at the Chicago World's Fair.

Handy first heard the music of the blues sung by an aged black man at a deserted railroad station. Later, when he heard the enthusiastic audience response to a local jazz band playing the blues in Cleveland, Mississippi, he admitted that "those country black boys taught me something that could not possibly have been gained from books." He composed his first blues *Mr. Crump* in 1909 to help the song's namesake become mayor of Memphis. Three years later he published it as a piano piece entitled *Memphis Blues* (after being assisted in notating the tune by the composer-cornetist Eddie V. Cupero), but he made the mistake of selling the rights to a shrewd New York publisher for \$50. With new lyrics by George A. Norton, the song brought the publisher a fortune.

In 1914, he made his fame – and his own fortune – writing and publishing *The St. Louis Blues*, which, in the days before hit records, became a million-selling sheet music phenomenon. In addition to this, Handy wrote *The Beale Street Blues* and over 150 other songs and arrangements (mostly blues) for instruments, voice, piano, chorus, and band.

A highly respected author as well as musician, Handy published several books, including his autobiography "Father of the Blues." His *St. Louis Blues* was rearranged for the Glenn Miller Orchestra in 1948 as the *St. Louis Blues March*, which we present for you tonight.